Above the Clouds & Old New York

ABOVE THE CLOUDS AND OLD NEW YORK

AN HISTORICAL SKETCH OF THE SITE AND A DESCRIPTION OF THE MANY WONDERS OF THE

WOOLWORTH BUILDING

By H. ADDINGTON BRUCE

PUBLISHED FOR DISTRIBUTION
AMONG THE VISITORS TO THE
WOOLWORTH TOWER
NEW YORK

THE HALLWAY

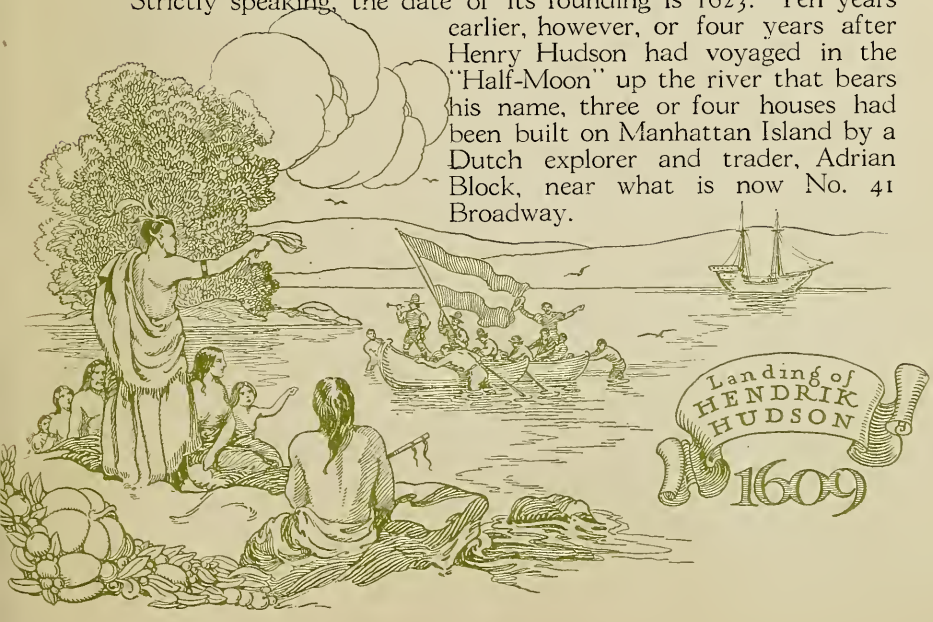
"Roofed with perfect arch, studded with colors soft yet luminous."

Above The Clouds and Old New York

ALMOST from the first dim beginnings of New York, the ground on which the wonderful Woolworth Building stands—at Broadway, Barclay Street, and Park Place—has been directly or indirectly associated with important events in the history of the city. This, too, in spite of the fact that, incredible though it may seem to the New Yorker of today, this locality was still considered "pretty far up-town" as late as the first quarter of the nineteenth century—that is, little more than seventy-five years ago. Yet all the while, to an extent unsuspected by any except the historian, it has had a really noteworthy place in New York's evolution.

Prior to the coming of the Dutch founders of New York it was, of course, merely part of the verdant wilderness of meadow, swamp, and wooded upland that then constituted Manhattan Island. From one point of view—that of the farmer—there were few more desirable locations than that immediately around the spot now famous as the site of the highest building in the world. It was free from bog and morass, sloped gently to the Hudson, and lent itself readily to clearing and tillage. In this it contrasted pleasantly with the more southerly section of the island, where a long, narrow inlet extended far up the present Broad Street, providing a natural outlet for a marshy district between Broadway and the East River.

But, partly at any rate because the founders of New York were Dutch, and hence saw in the low-lying lands at the extreme south of Manhattan an excellent opportunity for the upbuilding of the canal-cleft type of town to which they were accustomed, it was there that the great metropolis of today came into existence. Strictly speaking, the date of its founding is 1623. Ten years earlier, however, or four years after Henry Hudson had voyaged in the "Half-Moon" up the river that bears his name, three or four houses had been built on Manhattan Island by a Dutch explorer and trader, Adrian Block, near what is now No. 41 Broadway.



ABOVE THE CLOUDS

The U. S. Military Academy at West Point
Forty Miles to the North

Princeton University at Princeton, N. J.
Forty Miles to the Southwest

S. S. "Imperator," The Greatest Steamship Afloat
Forty Miles to the Southeast

Beautiful Lake Hopatcong
Forty-six Miles to the Northwest
on Lackawanna Railroad

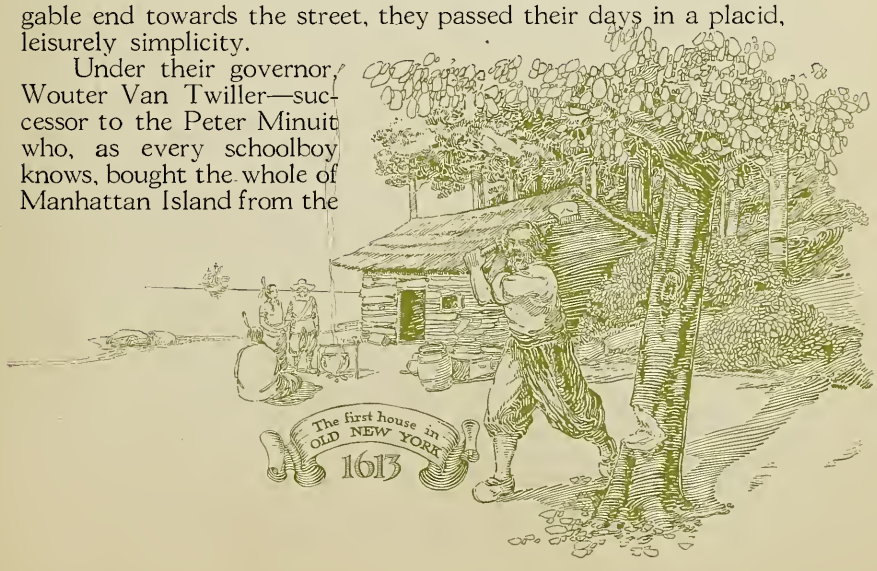
No description of these first New York habitations for white men has come down to us, and by some it has been conjectured that they were mere wigwams. But since it is known that Block had with him tools fit for the building of a ship, it is probable that they were frame huts, perhaps covered with bark and reed-thatched, Indian fashion. In any event, they served well enough as outward and visible tokens of Dutch possession, until the arrival of the first permanent settlers in 1623.

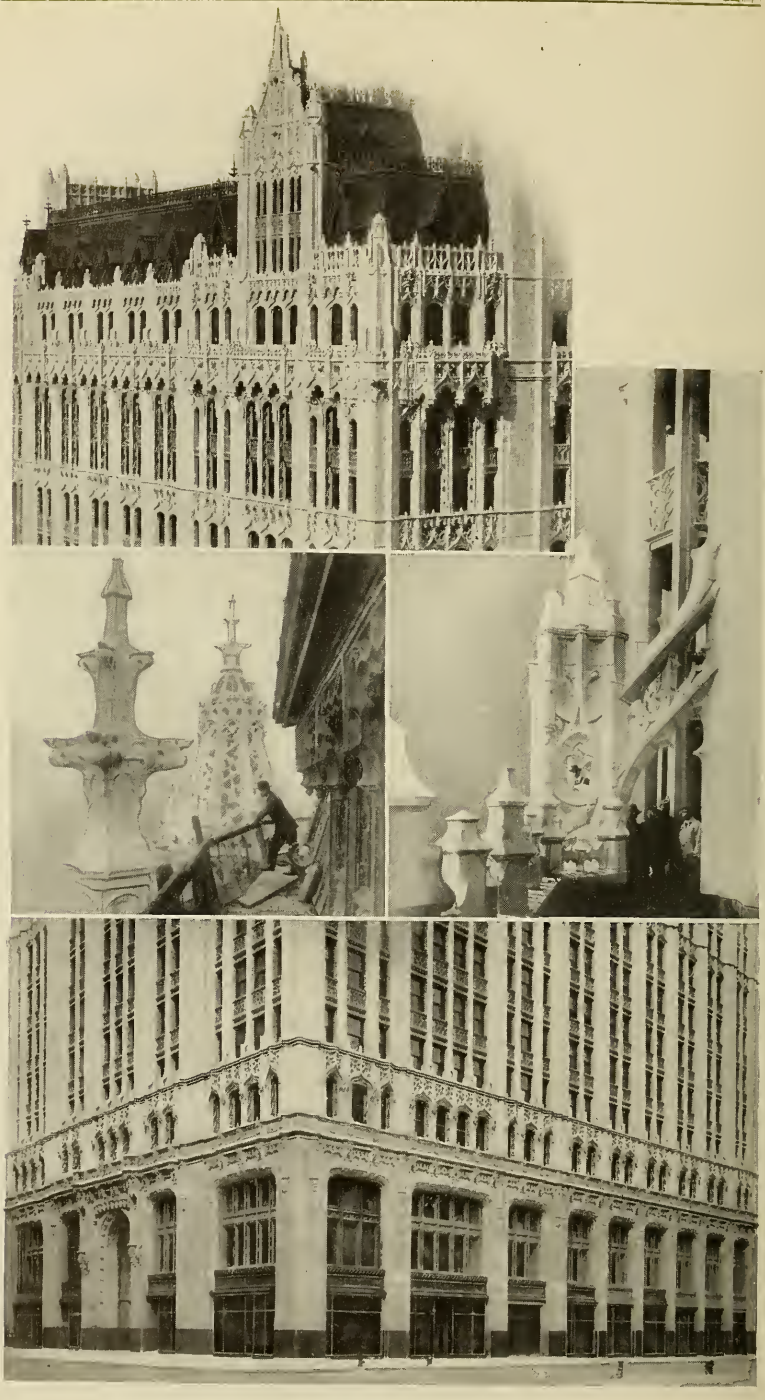
With their advent, the Woolworth site, far though it was outside the limits of the original New York—or New Amsterdam, as its founders named it—began to assume historic importance. The control of the town, as of the entire province of New Netherland, had been vested in a commercial corporation, the Dutch West India Company, and it was of course necessary to make provision for the maintenance of the company's officials and servants stationed on the island. Accordingly, search was made for a good farming section, and the choice very properly fell on the land between Fulton and Warren Streets, from Broadway to the North River.

Fenced in and reserved strictly for the use of the West India Company, this fertile holding became popularly and officially known as the Company's Farm. A rough road was opened to it, rude precursor of the "Great White Way" of the twentieth century; several buildings were set up, these including a house, barns, and a substantial wind-mill; and soon the process of clearing was well under way, workmen whose names have long faded from remembrance burning the brush and ploughing the soil of the very spot where today one of the greatest architectural marvels of the ages towers skyward in mind-enthralling majesty and beauty.

Meanwhile, all unconscious of this splendid edifice of a later day, the worthy citizens of New Amsterdam paid less heed to the development of the Company's Farm than to the duties and pleasures of life in the cosy little town that gradually grew up along the southeast river front. Here, in houses at first of wood and afterwards of brick, built in the old Dutch manner with the gable end towards the street, they passed their days in a placid, leisurely simplicity.

Under their governor, Wouter Van Twiller—successor to the Peter Minuit who, as every schoolboy knows, bought the whole of Manhattan Island from the





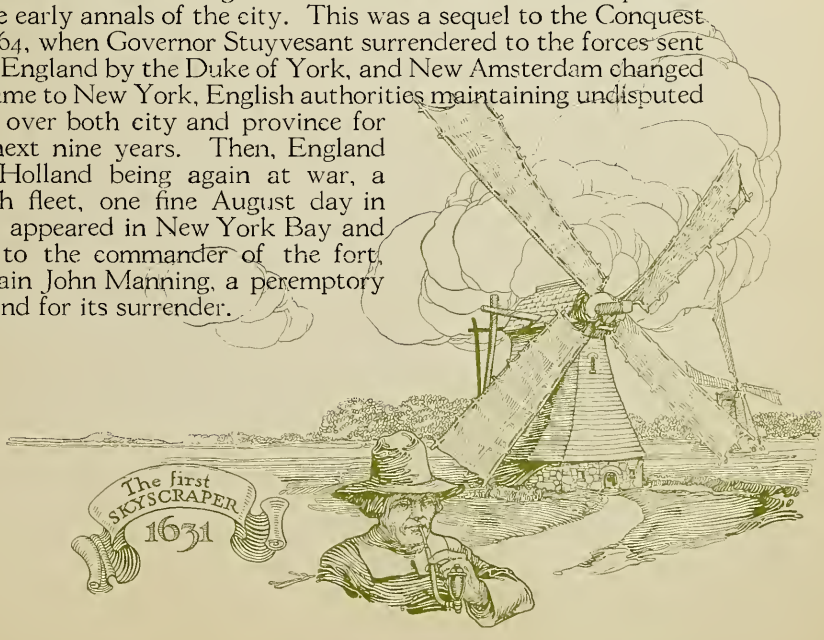
SOME OF THE EXTERIOR ARCHITECTURAL DETAILS
OF THE WOOLWORTH BUILDING

Indians for twenty-four dollars' worth of merchandise—they built a strong fort at the foot of the island; built a church in the fort; and established, between the fort and the beginning of Broadway, an open space to meet the threefold need of a market-place, a parade-ground, and a place for public celebrations and merry-makings. This open space still exists in the Bowling Green of the present day.

And, possessing as they did the proverbial Dutch fondness for flowers, they were prompt to surround their houses with fragrant gardens. It is difficult, indeed, to realize that where offices and warehouses now compete for every available inch of ground—in Pearl, Whitehall, Bridge, State, and Broad Streets—the makers of early New York took their ease amid violets and roses, tulips, lilies, marigolds and gillyflowers. No less difficult is it to conjure up in imagination the street scenes of that long-gone time—the lazy gossiping of neighbor with neighbor, the sauntering to church or market-place, the convivial gatherings of every Dutch festival-day.

Slowly, though very slowly, the area of settlement widened, moving northward and westward to Broadway. Even in the time of that last, most illustrious, and most fiery of the Dutch governors, the immortal Peter Stuyvesant of the Wooden Leg, Wall Street was practically the northern boundary of the city. All beyond was open country, dotted here and there with farmhouses and country-seats. Nay, in Stuyvesant's time the city was actually cut off from the rest of Manhattan at Wall Street by a long line of fortified palisades, passage through which was afforded by only two narrow gates. One of these was at Pearl Street, the other at Broadway for traffic to the Company's Farm and to the so-called Fields, a flat, brushy meadow directly opposite the Woolworth site, and now familiar as historic City Hall Park, but at that time used merely for pasturing the cattle of New Amsterdam.

A few more years, however, and both the Woolworth site and the Fields were to figure in one of the most dramatic episodes in the early annals of the city. This was a sequel to the Conquest of 1664, when Governor Stuyvesant surrendered to the forces sent from England by the Duke of York, and New Amsterdam changed its name to New York, English authorities maintaining undisputed sway over both city and province for the next nine years. Then, England and Holland being again at war, a Dutch fleet, one fine August day in 1673, appeared in New York Bay and sent to the commander of the fort, Captain John Manning, a peremptory demand for its surrender.



ABOVE THE CLOUDS

LOWER BROADWAY AND THE BAY, FROM THE WOOLWORTH TOWER

LOWER BROADWAY AND THE HARBOR LIGHTS, FROM THE WOOLWORTH TOWER

Manning, who seems to have fallen into instant panic, sought to postpone action of any kind until the next day. His plea for delay was answered by a lively cannonading, after which the Dutch landed six hundred strong above the Wall Street palisades and marched to the Fields, where they encamped preparatory to storming the city. All this time, for reasons known only to himself, Captain Manning had not made a single defensive move, and he now did nothing except to send three envoys to parley with the Dutch commander, Anthony Colve.

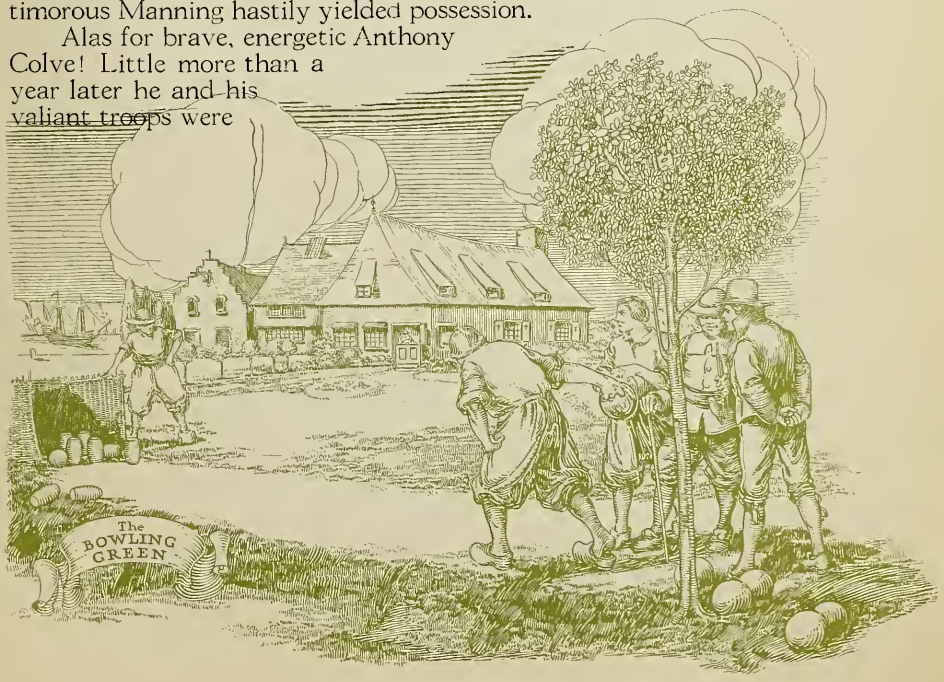
The meeting between Colve and these emissaries must have been in close proximity to the Woolworth site, and may have been directly on it. As in all his previous proceedings, the Dutchman acted with remarkable energy.

"You, sirs," he said to two of the astounded envoys, "will remain with us as hostages, while your companion will return to the fort and inform your commander that he has exactly a quarter of an hour in which to surrender."

Doubtless the tone in which he delivered this ultimatum struck terror to the heart of the envoy lucky enough to be released. For, as soon as he got out of sight of the Dutch camp, he changed his course, and instead of carrying the message to the fort, fled with all speed from the city.

Naturally not a word came from Manning to Colve, who, enraged, now sent a Dutch trumpeter to demand a definite answer to his summons to surrender. Back came the trumpeter with the truthful, but highly exasperating, statement from Manning that the summons had not yet been received. "This is the third time they have played the fool with us!" shouted Colve, his patience at an end. "March!" Drums beating, flags flying, the six hundred struck from the Fields and the Woolworth site into Broadway, and down Broadway they marched to the Wall Street gate, where the timorous Manning hastily yielded possession.

Alas for brave, energetic Anthony Colve! Little more than a year later he and his valiant troops were

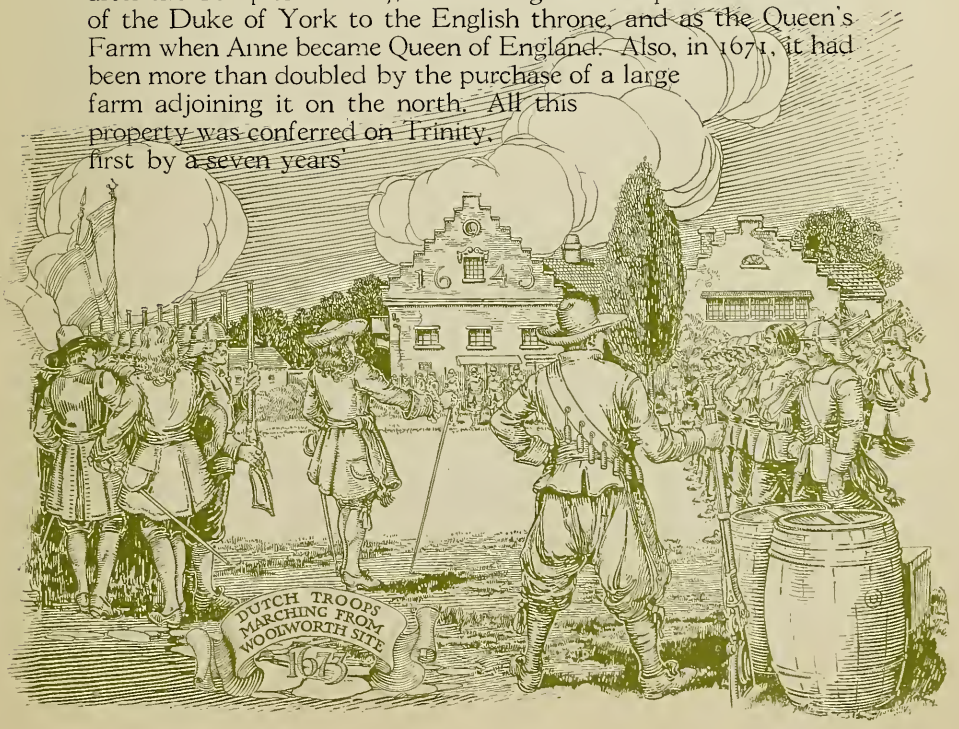


THE EAST RIVER WATER-FRONT AND THE SKY-LINE OF LOWER MANHATTAN, FROM THE WILLIAMSBURG BRIDGE

forced to abandon the city—driven out, not by the prowess of a hostile army, but by the action of distant treaty-makers in agreeing that, as part of the terms of peace between England and Holland, New York should be handed back to the English. Nor, after Colve had hauled down the Dutch flag, did it ever again float in sovereignty over Manhattan Island.

For many years afterwards, nevertheless, Dutch manners and customs lingered, albeit many radical changes were introduced with the permanent establishment of English rule. In appearance, too, New York soon became greatly altered, especially after the tearing down of the Wall Street palisades, in 1699, and the opening of new streets east of Broadway, as high as Maiden Lane—so named because in the first days a brook ran through it, in which the girls of New Amsterdam washed clothes. From Broadway to the North River, in the Fulton to Warren Street section with which this historical sketch is chiefly concerned, conditions remained much as before until the eighteenth century was fairly well advanced, although in the meantime an event had occurred that was to have important consequences, both to the Fulton-Warren Street section and to the city in general.

This was the transfer of ownership of the old Company's Farm to the corporation of Trinity Church, which came into being in 1696 as the result of a law that the governor of the province interpreted to mean the establishment of the Church of England as the dominant church in New York. Up to then the Farm had retained its original status as a State reservation, although it had changed its name three times, being known as the Duke's Farm after the Conquest of 1664, as the King's Farm upon the accession of the Duke of York to the English throne, and as the Queen's Farm when Anne became Queen of England. Also, in 1671, it had been more than doubled by the purchase of a large farm adjoining it on the north. All this property was conferred on Trinity, first by a seven years'



THE EAST RIVER, FROM THE WOOLWORTH TOWER, AND THE THREE BRIDGES LINKING MANHATTAN ISLAND TO BROOKLYN

lease, and afterwards, in 1705, by a grant of outright ownership. Thus was laid the foundation for the immense wealth of the Trinity Church of today.

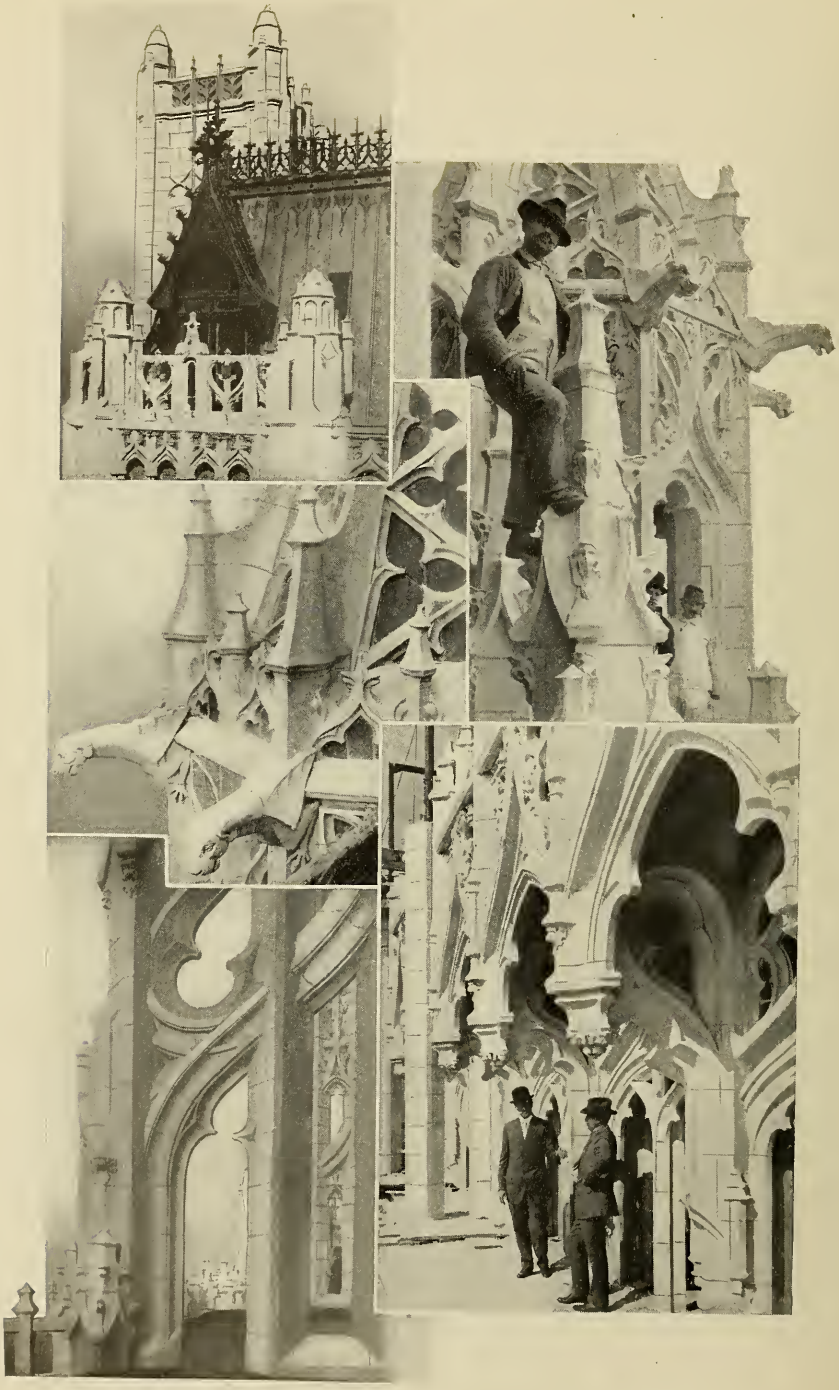
Long years were to pass, though, before the Church Farm, as it was now known, brought in any considerable revenue. About 1720 the southern part of it was laid out in lots, a line of handsome trees was set on Broadway, and in the more northerly portion farming operations were continued by various tenants who paid but a few pounds' annual rental. After 1732, on the other hand, some impetus was given to its development for business and residential purposes by the establishment of a rope-walk opposite the Woolworth site, and still more by the transformation of the Fields from a pasturing ground to the principal resort of the people of New York for public meetings and celebrations.

Hitherto the chief amusement-spot had been the old market-place in front of the fort. Here the Dutch settlers and their English successors had had their bonfires and dances, their games of bowls and ball, and quainter, rougher sports, like the cruel pastime of "clubbing the goose," in which the prize went to the man whose heavy stick, hurled through the air, broke open a light-coopered barrel and gave short-lived liberty to a miserable goose imprisoned therein. But, in 1732, three enterprising citizens leased this ground, enclosed it for a park and bowling-green, and thus obliged the general populace to look elsewhere for a place for their more rough-and-ready ways of recreation.

Their choice fell, as was said, on the Fields, lying triangular-shaped between Broadway, Chambers Street, and the old Boston Post-Road, which branched off from Broadway, just below the Woolworth site, at the juncture of the present Park Row. Here, henceforth, the King's Birthday, Guy Fawkes' Day, May Day and other holidays were observed with robust festivity; the merry-makers finding further opportunity for amusement in the taverns and "gardens" that as a matter of course were soon afterwards established in the neighborhood.

LOOKING ACROSS CITY HALL PARK, A BLENDING OF NATURE AND ART

"LIKE A GREAT CATHEDRAL IT RISES OUT OF THE OLD STORES AND DWELLINGS OF THE WATER FRONT"



SOME OF THE TERRA-COTTA DETAILS OF THE UPPER FLOORS OF THE WOOLWORTH BUILDING TAKEN AT CLOSE RANGE TO SHOW THEIR LARGE SCALE AND STRENGTH

Not least among these latter recreation-places was one opened on the Church Farm, immediately adjacent to—and probably partly on—the Woolworth site. It was kept by a certain Adam Vandenberg, who seems to have been one of the most energetic and successful amusement-promoters of his day. In addition to his "Drover's Inn" and an entertainment-garden, he maintained a race-course, to which he charged admission at the rate of six-pence a head, and which was the scene of many lively contests. Judging, also, from contemporary newspaper notices, he made prodigious efforts to obtain "novelties" that would attract ever-increasing custom to his place.

Thus it is chronicled that there was at one time "at the house of Adam Vandenberg, in the Broadway, a musical machine which represented the tragedy of 'Bateman.' The showman was Richard Brickell, a famous posture-maker." And on another occasion an equally celebrated performer "danced at Vandenberg's Garden on a slack-rope scarcely perceptible, with and without a balance, a measure which had given the greatest satisfaction to the King of Great Britain," and which no doubt gave as much satisfaction to Adam Vandenberg's jovial patrons of mid-eighteenth century New York.

Many a time and oft must this keen-minded boniface, standing on the ground where now the mighty Woolworth Building looks down upon the City Hall and the Postoffice, have gazed across the open Fields and indulged in quiet speculation as to what the future might be holding in store for the city that still, for the most part, lay to the south and east of his pleasure-resort. Not in his boldest imaginings could he have dreamed of the New York of today, the perpetual roar of traffic, the Titan citadels of business, the myriads of men and women who daily hurry past the spot where Richard Brickell postured and the slack-rope dancer danced. But at least Adam Vandenberg might, and no doubt did, anticipate the intervening time of trouble, when, ere it could really achieve greatness, the city had to pass through the storms and trials of the then approaching American Revolution.

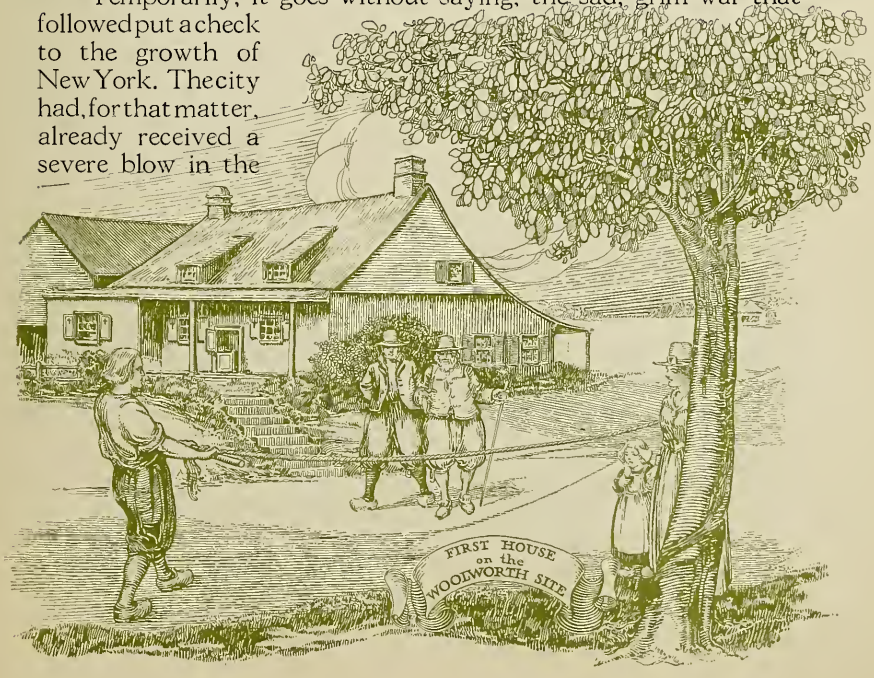
THE HUDSON RIVER AND THE NEW JERSEY SHORE FROM THE WOOLWORTH TOWER, SHOWING THE GREAT SHIPPING CENTRES

And, in fact, not a few of the most momentous happenings in the life of Revolutionary New York took place across the road from Adam Vandenberg's inn and garden. It was there, on the Fields—or Commons, as they now were known—where the people had so long been accustomed to gather in holiday assembly, that they met in angry conclave to voice their wrath at the passing of the Stamp Act. It was there, a few months later, that they once more met to rejoice over its repeal. There, again, on June 4, 1766, the Sons of Liberty set up their historic pole with the inscription, "The King, Pitt, and Liberty!"—the first of the liberty-poles that served so well as symbols of the rising spirit of ardent and determined resistance to oppression.

Many were the armed conflicts that took place on the Commons over these same liberty-poles. Cut down by British troops, they were soon replaced by the "rebellious" citizens. More than once attempts at their destruction were frustrated by watchful guards. Not until ten years had passed, and, in September, 1776, the British troops had taken full possession of New York, did the last of the liberty-poles crash to the ground; its fall impairing not a whit the zeal, the fervor, and the ultimate triumph of the freedom-intending patriots who had set it up.

In truth, its destruction could matter little to them since that memorable day, three months before, when, with Washington and his staff on horseback, in the centre of a vast hollow square of soldiers and civilians, the Declaration of Independence was read aloud, on the site of the present fountain in City Hall Park, only a stone's throw from the Woolworth Building. No longer need of liberty-poles to arouse the aspirations so masterfully voiced in that unforgettable document!

Temporarily, it goes without saying, the sad, grim war that followed put a check to the growth of New York. The city had, for that matter, already received a severe blow in the



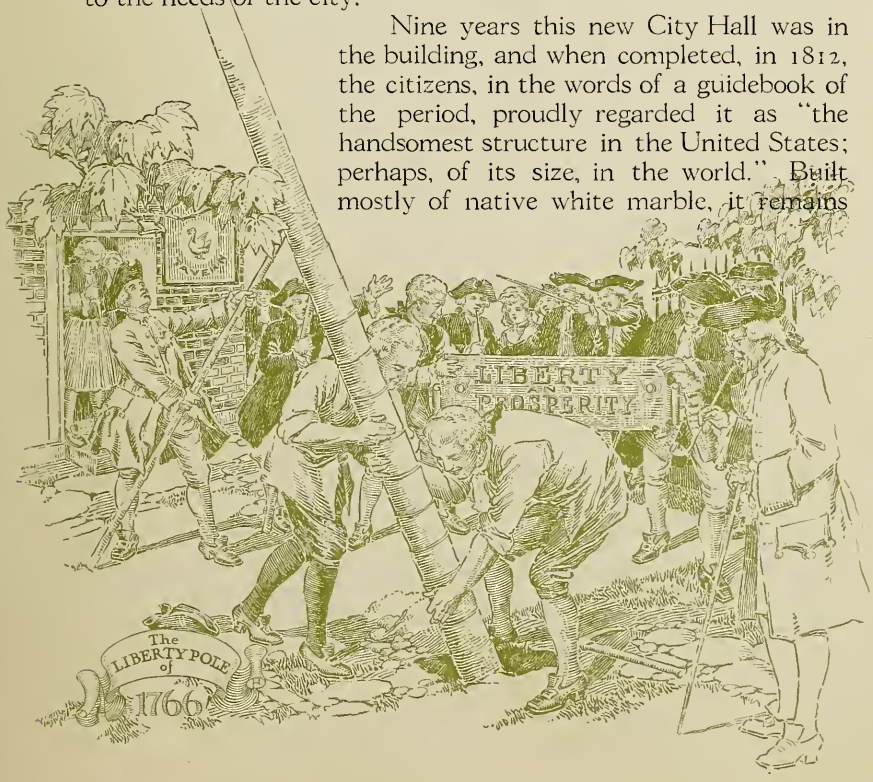
ABOVE THE CLOUDS

RAISING OUR FLAG TO THE TOP OF THE WORLD'S HIGHEST INHABITABLE BUILDING, ON THE COMPLETION OF THE STEEL FRAME WORK OF THE WOOLWORTH TOWER, JULY 1, 1912

great fire of 1776, when nearly five hundred buildings, from Whitehall to Barclay Street, were destroyed. These included Trinity Church and most of the houses on the lower part of the Church Farm, although St. Paul's (built in 1765) and King's College (on Park Place) were saved. So, if it were still standing at that time, was Adam Vandenberg's house, for the old records expressly state that from St. Paul's the fire "inclined towards the North River (the wind having changed to southeast) until it run out at the water edge a little beyond the Bear Market," say at the present Barclay Street.

Broadway, at any rate on the west side, was well-nigh obliterated below Vesey Street; with the result, however, that when rebuilding began it became, about 1790, a vastly improved street. Formerly the chief residential section had been in and around Pearl Street, but now there set in a distinct movement Broadwaywards, handsome brick mansions being erected on both sides of the street, on which the first sidewalks ever laid in New York were now put down from Vesey Street to Murray Street. Still further to accelerate the development of this "upper" part of Broadway was the improvement of a portion of the Commons into a beautiful park, with a neat picket fencing; and the construction in this enclosed space of a new City Hall, it being realized that the old one in Wall Street would soon be hopelessly inadequate to the needs of the city.

Nine years this new City Hall was in the building, and when completed, in 1812, the citizens, in the words of a guidebook of the period, proudly regarded it as "the handsomest structure in the United States; perhaps, of its size, in the world." Built mostly of native white marble, it remains



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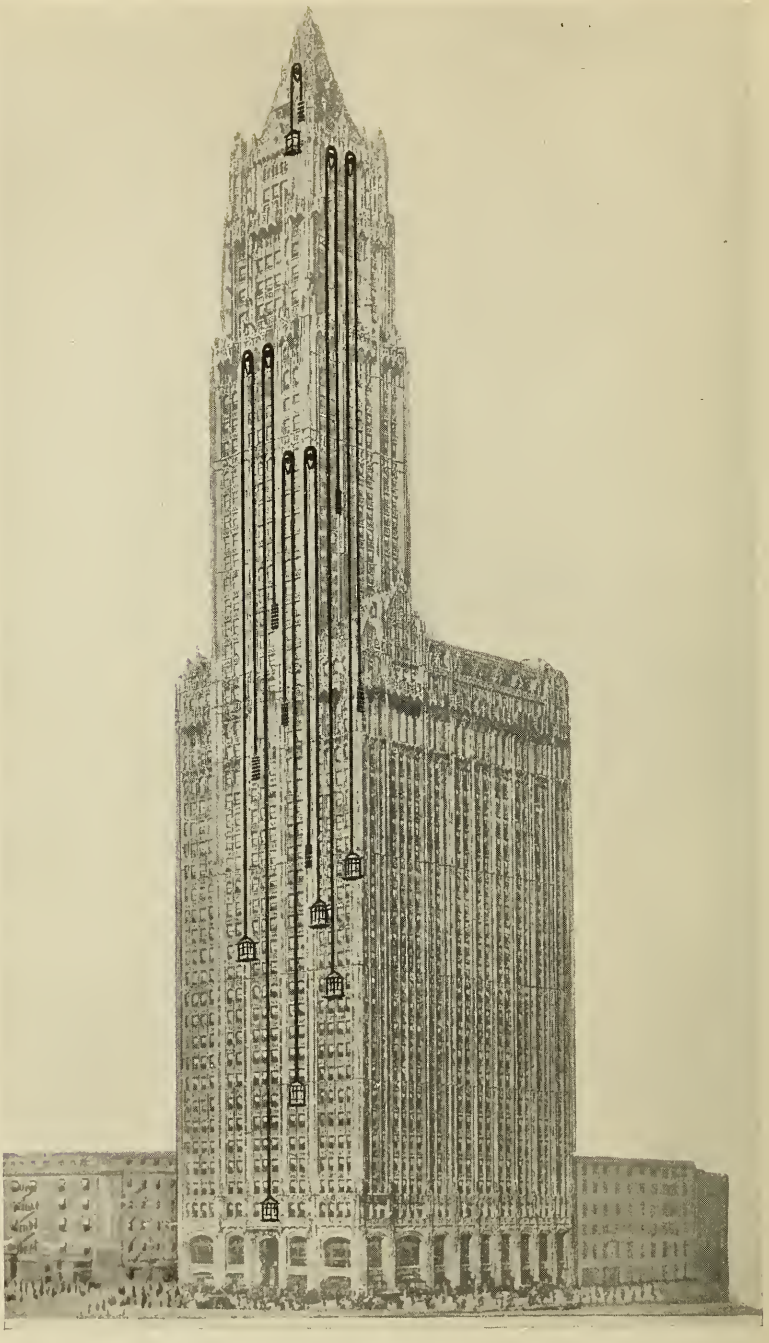


THE WOOLWORTH BUILDING IS EQUIPPED WITH 26 OTIS ELEVATORS. TWO OF THEM RUN FROM THE FIRST TO THE FIFTY-FIRST FLOOR—680 FEET, THE GREATEST DISTANCE SERVED BY ANY SINGLE PASSENGER ELEVATOR. A SHUTTLE ELEVATOR CARRIES THE VISITORS FROM THE FIFTY-FIRST TO THE FIFTY-FOURTH FLOOR, THE OBSERVATION STATION

the civic capitol of today, justly admired for its stately symmetry, and venerated for its historic associations. All around it, too, there soon arose buildings of a better type than the neighborhood had previously known. Substantial hotels began to replace the rude inns and taverns, while the low, straggling farmhouses of earlier epochs gave way to splendid residences.

In fact, the nineteenth century was still young when, on the site of the Woolworth Building, there was built one of the largest and finest dwelling-places in the city, a house so imposing in appearance that it was long pointed out to strangers as one of the "sights" of New York. Here leaders of wealth and fashion met of an evening to dine, to dance, to play cards, backgammon, bagatelle; perchance to discuss the latest play, the latest poem, the latest book.

For the matter of that, discussion of plays and poems and books unquestionably became, about 1822, a special feature of life in the house on the Woolworth site. For it was then purchased by the celebrated Philip Hone, merchant prince, patron of arts and letters, and, in 1826, mayor of New York. Than this distinguished citizen there was no more affable, generous or popular host. In the truest sense he kept "open house" at his beautiful Broadway home, which became the resort of the ablest and most influential men of New York. Men from other States—men like Daniel Webster, Henry Clay, and Harrison Gray Otis—were proud to be numbered among his friends and guests, who also included foreign visitors of great distinction.

More than this, there often met at Philip Hone's house, either as fellow-members of the Hone Club or as kindred souls drawn together by a common love for the best in art and literature, some of the most illustrious representatives of the "Knickerbocker

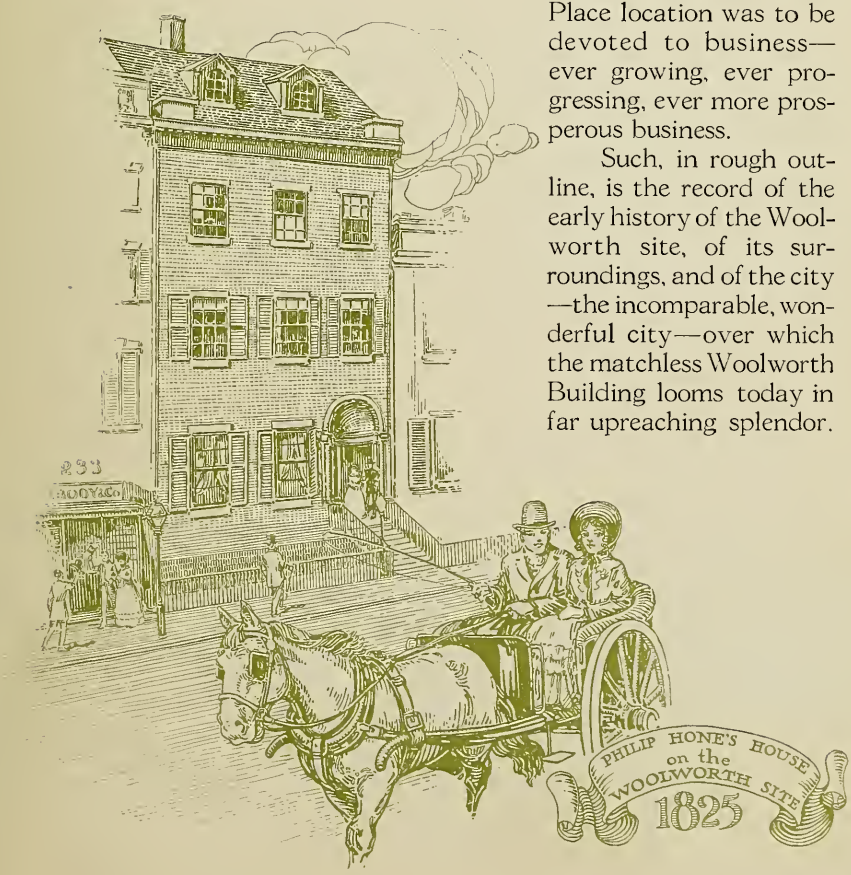
Site of the WOOLWORTH BUILDING and immediate neighborhood 1723

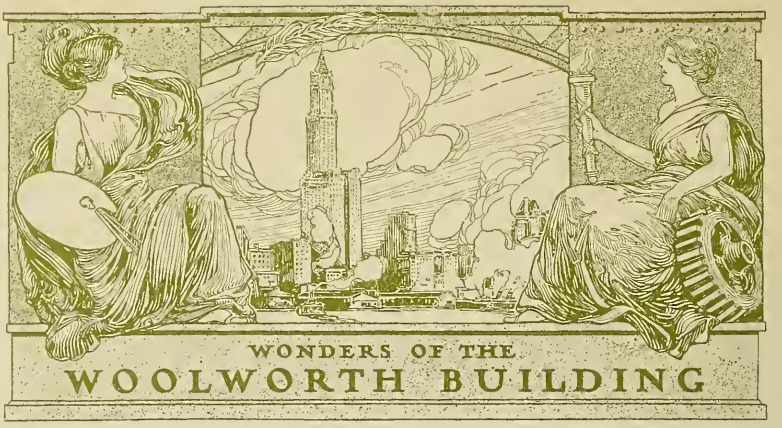
Site of the WOOLWORTH BUILDING and immediate neighborhood 1913

Group" of authors, who did so much to disprove the European assertion that America had no literature. James Fenimore Cooper, Washington Irving, Fitz-Greene Halleck, the first American writer to whom a statue was erected in New York; Samuel Woodworth, the patriot poet of the War of 1812, but best known as the author of "The Old Oaken Bucket;" John Rodman Drake, who wrote that poem of fervent patriotism, "The American Flag"—these were only a few of the Knickerbocker writers who enjoyed Philip Hone's friendship and hospitality.

But now, fast on the heels of fashion came business; first to serve fashion, then to drive it out. New York, in a word, had really begun to grow—leaping in the fifty years after the Revolution from a population of but 20,000 to more than 200,000 inhabitants. Of necessity this meant a movement of business "up-town," which could only result in hurrying fashion further northward. And thus it came to pass that, on March 8, 1836, Philip Hone parted with his commodious house, the lower floors of which were at once converted into stores, while the upper ones became part of the adjoining American Hotel. From that day the Broadway, Barclay Street, Park Place location was to be devoted to business—ever growing, ever progressing, ever more prosperous business.

Such, in rough outline, is the record of the early history of the Woolworth site, of its surroundings, and of the city—the incomparable, wonderful city—over which the matchless Woolworth Building looms today in far upreaching splendor.





THE view from the top of the Woolworth Tower is without question the most remarkable, if not the most wonderful, in the world. The scenic and color effects with the sun shining on the multi-colored buildings and on the water and land for thirty-five or forty miles in all directions is a picture impossible of adequate description.

Looking down on the thousands of great buildings, the wonderful bridges that span the East River, the beautiful parks, the great steamers berthed at the piers along the rivers, one realizes the grandeur and vastness of the metropolis. The serried peaks made by the giant buildings, towers, church steeples, all seem to contend with each other for the distinction of "highest and greatest." But above them all rises the Woolworth Building, calm and unassailable. A comparison of the three great towers of New York is interesting as showing the remarkable progress made year by year in the development of the sky-scraper.

	Woolworth Building	Singer Building	Metropolitan Tower
Height	780 ft.	612 ft.	700 ft.
Number of Stories	55	46	50
Total Weight	206,000,000 lbs.	165,160,000 lbs.	170,000,000 lbs.
Floor Area	40 Acres	11 Acres	25 Acres
Number Electric Lights	80,000	14,500	30,000
Miles of Plumbing	43	19	13
Number of Elevators	28	16	38
Combined Height of Elevator Shafts	2 miles	¾ mile	1½ miles

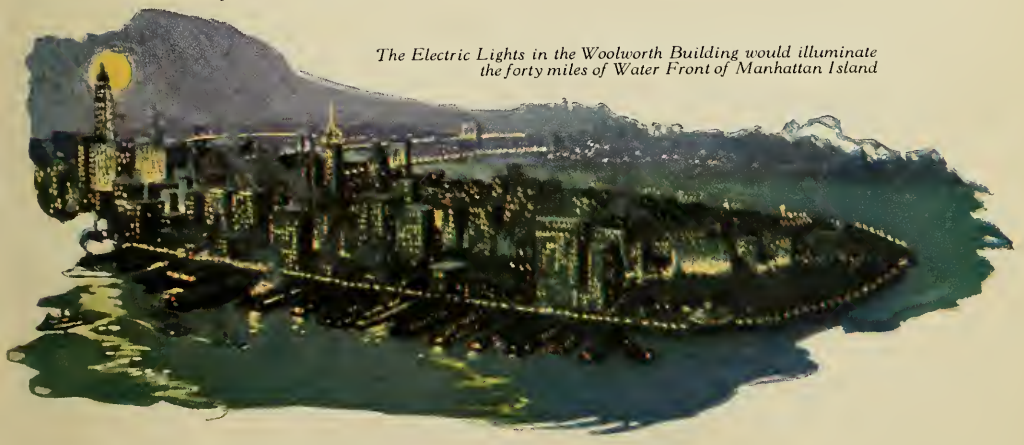
Some idea of what was required of the architect may be had from the statement that 24,000 tons of steel were used in the construction of the Woolworth Building—enough steel to build the

Third Avenue Elevated Railroad structure from the City Hall north to the Harlem River at One Hundred and Twenty-ninth Street—placed on a lot 152 by 197 feet, inside of ten months.

This is an accomplishment which, for gigantic proportions and time, well-nigh staggers the imagination.

The walls of the Woolworth Building required 17,000,000 bricks—enough bricks to pave a roadway 30 feet in width from the Woolworth Building to West Two Hundred and Fiftieth Street. The 80,000 electric bulbs from the 13,500 electric light outlets in the building, strung less than three feet apart, would light the entire forty miles of water-front around Manhattan Island. There are 87 miles of electric wiring—sufficient to extend a continuous stretch from New York to Philadelphia. The huge 2500 h. p. boilers, if harnessed together, would lift 100 times the weight of the Statue of Liberty. The building has a total weight of 206,000,000 pounds at the caissons. It is figured that this immense weight is increased at times by wind pressure, by 40,000,000 pounds. The building is designed to withstand a wind pressure of 250 miles an hour.

The Woolworth Building reaches a height of 784 feet above the sidewalk. Its sub-basement floor is 37.6 feet below the level of the street, and the concrete and steel caissons upon which it rests extend to bedrock, 130 feet below the surface. No other building in modern or ancient times has reached such a height as 910 feet, the extreme height of the Woolworth Building, from where it sets on bedrock to the top of the tower. The Eiffel Tower alone exceeds it in height, but the Eiffel Tower is not a building. The Tower of Babel—scientists tell us—reached a height of about 680 feet before the builders got mixed in their tongues and gave it up as a bad job.



The Electric Lights in the Woolworth Building would illuminate the forty miles of Water Front of Manhattan Island

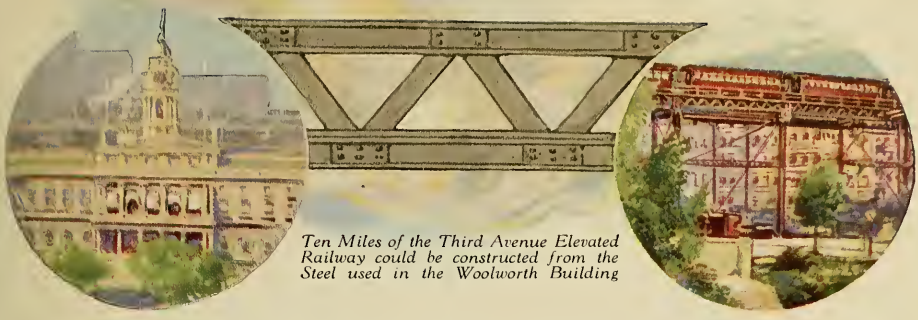
The Luxurious Swimming Pool in the Woolworth Building

The Bricks in the Woolworth Building would pave a street thirty feet wide and eleven miles long

The Woolworth tower is 86 feet by 84 feet, and 55 stories high. The main building, whose roof is 385 feet above the street level, is 29 stories in height, and includes about 30,200,000 cubical feet. The building contains 27 acres of rentable office space, and about 13 acres more are taken up with elevators and corridors. The battery of 28 elevators with which the Woolworth Building is equipped, if put end to end, would extend two miles; a round trip in each of the elevators will be equal to a four-mile ride, all within the building.

There are over 3,000 exterior windows in the building; the glass used in them would cover nearly 1½ acres, or half of Union Square, and there is almost again as much glass used in the interior of the building. All the glass in the building would form a canopy over the entire Madison Square.

In the furnishing of the building, over 43 miles of plumbing pipes were used, 53,000 pounds of bronze and iron hardware, 3,000 hollow steel doors, 12 miles of marble trim, 12 miles of slate base, 383,325 pounds of red lead, 20,000 cubic yards of sand, and 15,000 cubic yards of broken stone, 7,500 tons of exterior architectural terra cotta—the most complicated architectural terra cotta in the world—2,000,000 square feet, or 28,000 tons of hollow tile, 1,050,000 square feet, or 28,000 tons of terra cotta partitions and firing. The building is absolutely fireproof; there was no wood used in its construction, the doors, partitions and trim being of steel, terra cotta and wire glass.



Ten Miles of the Third Avenue Elevated Railway could be constructed from the Steel used in the Woolworth Building

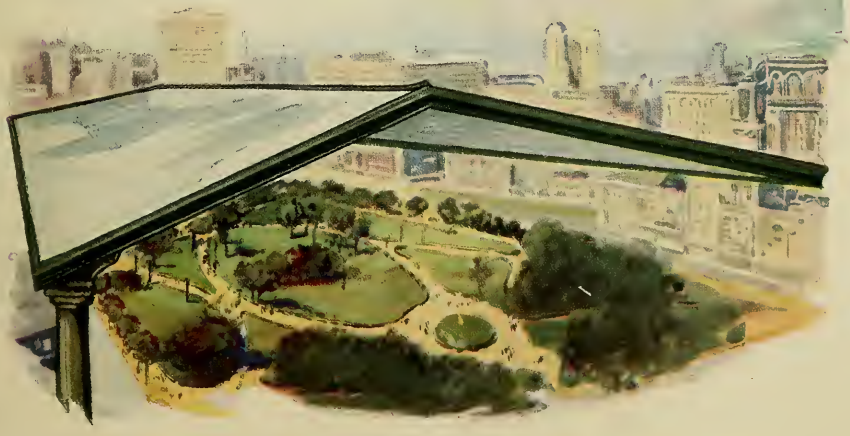
In this gigantic pile it is estimated that 7,000 to 10,000 tenants will be housed—a number large enough to form a small municipality, with a mayor, executive departments and police force.

To-day there are over 6,500,000 people residing within twenty miles of the Woolworth Building. The population in this area is increasing at the rate of over 300,000 a year. No building in the entire city of New York is better situated so far as accessibility is concerned to the entire population, not only to the residents of the city proper but to the visitors to the metropolis.

There is no section of the great city, the residents of which will not be able to enter the Woolworth Building within five minutes after leaving their surface, subway or elevated cars, and a great proportion of them will land directly in the building from the stations of the Broadway and Park Place subways.

Within three or four years passengers from Brooklyn, from all parts of Manhattan, the Bronx, Queens and Richmond will be landed either at the door or within a block of the Woolworth Building when the 176 miles of new subways and elevated lines now definitely arranged for are completed.

The Glass in the Woolworth Building would form a Canopy over all of Madison Square



THE EVER CHANGING SKY-LINE OF NEW YORK